

## ACCORDION PLAITED TULLE FOR THE "MAXIME ELLIOTT"

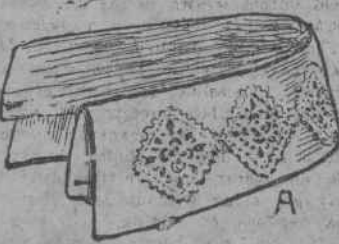


ALL SORTS OF  
NEW THINGS

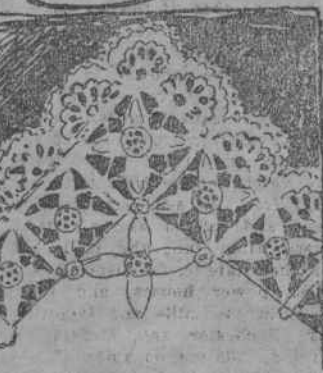


MARQUERITE  
FRONT

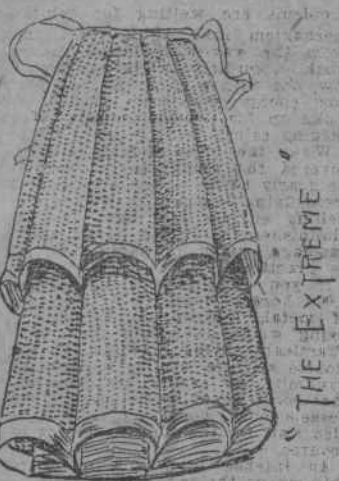
FOR  
WOMEN



L'INNETT



CHECKED DRESDEN RIBBON.



THE EXTREME



THE MARIE ANTOINETTE CORSET COVER.



## THE TWO LATEST HATS.

Masses of Feathers, Flowers and Foliage the Newest Fashion in Millinery.

The handsomest hat of the early Spring season has been christened the "Maxime Elliott." Like the charming English woman with whom it shares this euphonious name, it is something to be admired. A broad brimmed, low-crowned sailor, turning directly up in the back, has been completely transformed by a floral process known to the skilled builder of chapeaux, and leaves some doubt as to its original shape. A brilliant effect is produced by the plaited straw of many colors. The height of the crown is concealed by a garland of violets that are clustered in a mass about the brain. Two upright groupings of leaves, stems and buds nod coquettishly to each other from opposite sides of the crown. Beyond these, tower three accordion-plaited fans of buff tulle, which whirl in the wind. The turned-up portion of the hat is one bed of roses, and in them are repeated the shades of straw. Bunches of violets are tucked under the brim and fall in graceful profusion upon the wearer's tresses.

A copy of this importation has already made its appearance at an afternoon "tea drinking" in black and white straw. A dash of color was introduced by means of cerise tulle plaitings. Roses, black, white, yellow and scarlet, nestling under the brim, attracted much attention. They were particularly concealed by a fall of black tulle, which effectively subdued the vivid coloring and lent additional charm as well. The "Tina o' Shanter" does not seem to have run its race. It is with us in greater variety and more picturesque form than has heretofore been exhibited. For early Spring wear it will be much in evidence. One among the Paris patterns on display is of plaited Neapolitan straw in pale green. A wreath of black satin poppy flowers adorn the band on one side. The crown is deeply indented on the other, upon which indolent wings are perched on high. Tufts of foliage grow under the brim with a group of poppies in green.

The styles in hats which are coming from Paris plainly announce that it is to be a season of flowers, so bedecked are they in nosegays of tremendous brilliancy.

Foliage will be a decided feature of floral decorations. Tulle will take the place of chiffon. Spangled collars and those composed of upstanding ribbon plaitings are pronounced among the novelties. Fancy straw hats will be headed in many shapes, which will be pliable and easily bent to suit the face of the wearer. Neapolitan straw is a favorite kind. It is durable and is worn of horsehair. Leg horn also takes a prominent place and large hats are to be much worn. The Marlborough is seen in smooth braids and colored straws attractively worn. It bids fair to outlive any other style of big hat.

## TWO NEW BUSTLES.

The Latest Novelty is One-Half Bustle and One-Half Hip Pad.

The reign of the bustle is assured. New styles are constantly being added to the already large stock. The latest is a combination bustle and hip pad, and is composed of fifteen short organ plaits of half-cloth. At the back these are pushed close together and stand out abruptly from the waist line. They graduate toward the front and meet in panache style over the abdomen. Heretofore they have reached only to the hips. Now the idea seems to be to have the skirt of the bodice stand directly out all around. Vests are growing narrower, and the coat lacks but a few inches of meeting, therefore this radical change in the manufacture of bustles. The thinnest bustle shown measures three and one-half inches across. It is of haircloth and is tufted like a bit of upholstery. Thus do extremes meet.



THE DIMINUTIVE

## RITIOUS COLOR IN RIBBON

Dresden Designs, Fruit Designs, Flowers and Tinsel in All Hues.

Ribbons are the proper adornment for organdies and muslins, and since this is a season of diaphanous clothes, the ribbon furor is at its height. Dresden designs are more lavish, more artistic, more exquisite than they have been during the Winter. Their popularity is on the increase. New combinations in color were impossible, as every known association of this representing favorite flowers have been employed for the past few months. Now fruits are brought into requisition with charming results. Some of the most showy examples, which are on display for early Spring utility, are sash width, measuring from six to sixteen inches wide. These have the appearance of having had a handful of blossoms thrown at them without regard to confusion.

A new ribbon scheme has a narrow check running through the centre, and a Dresden border on either side. One especially attractive combination is an olive green plaid an inch and a half wide, bordered by a vine of pansies. A tiny check in shades of lavender, with a violet border on an ecru background, is among the charming varieties in this particular pattern.

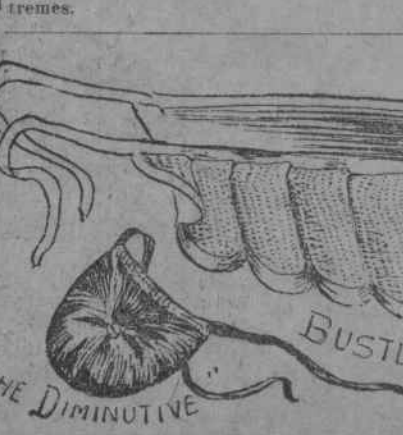
Perhaps a more novel and peculiarly woven ribbon is that with floral effect. These come in dark colors, and strongly resemble cloth of gold. A handsome pattern depicts bunches of grapes with cool, green foliage.

The reddish purple fruit alternates with a bunch of purple grapes of vivid green. Narrow black satin stripes running through the design tone it down. Such ribbons are made into stocks and belts, and harmonize with any gown which one might choose to wear.

Persian designs are prime favorites, wrought in tapestry fashion of blues, ecru and old rose. Not infrequently are seen colored satin stripes of uneven width about half an inch from the edge on ribbons of this character. Shot ribbons, with geometrical figures and circles in relief, are very effective. Color is rampant, bronzes, pale blue coral and the delicate tints vie with each other in kaleidoscopic combination.

Taffeta has been superseded by the lighter weight or more gauzy stuff for ribbons, which are suitable for Summer fabrics; yet, with that perversity for which fashion is remarkable, velvet ribbons are the vogue, and they are intended for the trimming of sheerest muslin and filmy Summer clothes. Plain ribbons are no longer recognized. Delicate shades, which are emphasized by a variety of blossoms in darker hues, are permissible. Pronounced patterns, which leave nothing to the imagination, have clearly the preference. Chrysanthemums and roses in garlands rival miniature beds of blossoms in the sash ribbons, and seem so vividly realistic that one is loath to make them into bows and ends and loops or knots for fear of crushing the life out of them.

Admiration of this remark it is quite important to announce that the old-time sash, which goes around the waist, and ties in a monstrous bow, with flowing ends, at the back, is to be a girlish tribute of the passees maiden's Summer paraphernalia. The sash will vary in width, according to the taste of the wearer, but avoid extremes.



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## GLORY IN SHIRT WAISTS.

Embroidered Linen and Grass Linen for Material Are the Prime Favorites.

Shirt waists begin the new season in a blaze of glory. Their evolution has been marvellous. From the plebeian origin of a dowdy Spencer body of '92, with ordinary sleeves and an unstarched collar, springs the favorite bodice of distinguished proportions, which none other can supplant. There is no rule governing the quality of cloth from which they may be fashioned. Just now women are in a flutter over grass linen. One made out of this material is selected as a model for the accompanying cut. Embroidered linen is the rage also. In this instance, blue satin stripes running parallel with variegated threads of silk, alternate with a broad band of the material, beautifully embroidered in rosebuds of coral, olive-green and pale blue. The inevitable blouse front is a trifle more bouffant than last year. The grotesque sleeve arrangement sports a laundered cut of turquoise, blue linen and the collar like it reveals in a depth of 2 1/2 inches. No radical changes are introduced in the cut of the garment. Common sense has asserted itself, and the modistes, with one accord, have agreed upon a style in common for shirt waists. In slightly modified form it may be seen, when the texture of the fabric demands more elaborate treatment.

Thin collars and cuffs are creating a mild furor in fashionable circles, and will be found marring the beauty of exquisitely dainty Persian lawns or dainty weaves, which will make their debut simultaneously with the advent of warm weather. Grass linen of embroidered pattern is a novelty, and costs \$2.98 a yard. That upon which there is an application of gold-braid is \$9 and promises to be extensively used.

## THE "GISMONTA MATINEE"

Sarah Bernhardt is the Sponsor for This Lovely Morning Sack.

Mme. Bernhardt's exquisite toilettes have furnished a number of ideas to our wise couriers of fashion; consequently we are confronted with an array of startling novelties which assume the titles of her leading roles. The latest development in this direction is the "Gismonta Matinee."

A morning sacque of yellow corded tulle, decorated in white gypure embroidery, masquerades under this name. The simple little affair contrives to arrest attention because of its artless grace. A narrow gyle made of gypure is cut sufficiently low so that a bit of the throat is visible. From it tulle the tulle in straight lines, reaching far below the waist. Polished strips of embroidery are set in at the neck and simulate a plastron. Double ties hold the hem of the garment. For fear of destroying the graceful lines in which its chief attraction lies, it buttons invisibly under the arm.

The Marie Antoinette corset cover is very full. It is belted in at the waist. Below the bust a deep dounce of the material falls, on which two tufts of embroidery are seen. It is designed to hold the dress skirt out about the hips, and is a substitute for the bustle or hip pads.



THE DIMINUTIVE

## FOR NECK, WAIST AND HAIR

All About the New Gorgeous Butterflies, Girdles and Combs for Women's Adornment.

Articles of jewelry and hair ornaments of the Louis XIV. period are invaluable if they be genuine, as the fashion of that era is over to the fore again. Real antiquities are imitated with success, however. Since the revival of a Pompadour coiffeur, combs which could enhance or emphasize the beauty of such a disposal of one's tresses have become very numerous. The Pompadour coiffeur is irregular in shape. One of amber or tortoise shell, with a jeweled band, fits the head closely, the teeth of the comb coming toward the front and holding in place the point of waves. Accompanying a hand comb are side combs of half moon shape, designed to be worn at the same time. Another fancy hair ornament most peculiar is in the form of a coiled serpent, with gilt head and jeweled eyes. It is made of tortoise shell and is inserted in the projecting loop of the Psyche knot. A very beautiful hairpin has a double coil set in rhinestones, carved out of one continuous piece of shell. Dark shell combs are preferred by the light-haired women, and light ones must be worn by her dark-haired sisters. So fashion decrees. The contrast is actually pleasing.

Kid belts no longer accompany the tailor-made gown, but the gilt girdle, a half-inch wide, is the accepted belt of the hour. Black and gold plaid calico encircles the waist, and is ornamented by a tortoise shell buckle, inlaid with gilt scrollwork. These are all gilt belts, and are intended as a substitute for the gilt braids for matrons.

Girdles encased in blue and pink have very gay stones artistically set in them, and are finished by two deep pendants, which fasten, Cleopatra fashion, below the belt.

The craze for miniatures has not abated. The miniature buckle continues to adorn every species of girdle and belt. Not infrequently are minuscule own features perpetuated on the bit of ivory.

Jewelled gilt butterflies have already made their appearance. The real courtes of Spring would be put to shame if brought into contact with its multi-colored gilt images. There seems to exist a fondness for dainty novelties, and a series of butterflies are worn by the fashionable maiden—one at the throat, another at the bust, through which the ends of a Marie Antoinette fichu are drawn, and a third serves as a belt buckle.

The newest bracelets are naturally a big round ring, either of silver or gold, and resemble those from which curtains are suspended. They slip on over the hand and are a constant menace to comfort. The bangle bracelet is making a desperate effort to recover its lost prestige. The shops display a few novelties in this line which would indicate that they may be restored to favor.



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## NECK FRILLS IN BATISTE.

Collar, Cuffs and Kerchief All Alike a Fanciful Caprice of Up-to-Date Women.

From the simplest to the most extravagant part of one's toilet everything is batiste nowadays. Among the pretty oddities designed for refurbishing an old dress or to provide a bit of Spring-like effectiveness for the Winter gown is a suspender arrangement made of eyelet embroidered batiste. Bands of the insertion reach from the waist line in the front over the shoulder to the same point in the back. Epaulettes are formed of two deep frills, which gracefully drape almost to the elbow. A band of the eyelet embroidery at front and back holds the shoulder straps in place, all of which are mounted on pale green satin ribbon. A belt of satin and rosettes about the waist complete the chic arrangement.

The association of batiste and batiste is a Spring fancy. A full front, designed to wear with an Eton jacket, is interlined with pale blue. Marguerites embroidered in gold braid are scattered promiscuously over the batiste. A stock collar of the same blue shade in satin, over which falls tabs of batiste edged in but-ter-colored lace, furnishes an excellent illustration of this unique combination.

The collar and cuffs, which are of grass linen. The collar is high, turns over abruptly, and resembles the new turn-down collar so popular with the men. Otherwise severe simplicity is relieved by diamonds of applied lace. Turned back cuffs of the same style have square corners. A stock collar, which is a common one of grass linen, is inserted in the collar, and the collar is high, turns over abruptly, and resembles the new turn-down collar so popular with the men. Otherwise severe simplicity is relieved by diamonds of applied lace. Turned back cuffs of the same style have square corners.

Very many beautiful batiste and grass linen handkerchiefs have exquisite borders of Point de Venise or Irish lace. The handkerchief is worn tucked under the sleeve at the wrist and falls out, partially covering the hand. It is a caprice which, though a bit odd, is a novel idea, and therefore will outweigh every other consideration among women.

A trio of tabs, the centre one extending to the waist, two others reaching to the shoulders, are the foundation of a very pretty batiste furisode. Upon them are four leaves, outlined in gold military braid. A stock collar, which is a common one of grass linen, is inserted in the collar, and the collar is high, turns over abruptly, and resembles the new turn-down collar so popular with the men. Otherwise severe simplicity is relieved by diamonds of applied lace. Turned back cuffs of the same style have square corners.

An exceedingly novel and pleasing stock is made of folded satin, with a very full plaiting, which falls plainly over the collar in front, and at either side of the collar is fashioned into triple box plaits. Within this arrangement a lace frill falls at random, and among the folds of the plaits it droops in a sort of cascade. This framing of the face tends to soften the outlines to a great extent. The collar is known to fame as the Bernhardt. It is more attractive made in softer materials in colors becoming to the wearer.

## A WOMAN VETERINARY.

An Interesting Operation for Fracture Performed by a Lady on the Leg of a Canary in This City.

To Mrs. Charles E. M. Keidin, of this city, must be given the credit for a delicate piece of surgery that should awaken the admiration of professionals. A cage containing a favorite canary fell to the floor, and in the crash poor little Dick suffered a broken leg.

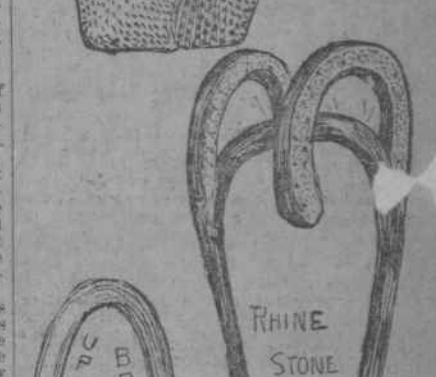
Mr. Keidin summoned his wife and installed her as chief surgeon. Reaching into the cage, he quickly seized the little sufferer and secured him firmly in the palm of his left hand, with both tiny legs turned upward.

A tiny splint was then cut from a match and a lint of cotton one-half an inch wide and about three inches long was well saturated with lintine. Mrs. Keidin then with a delicate touch straightened the leg, applied the splint and wound the lint, which was held in place by thread. The bird hopped for a day or two, but gradually grew cheerful, and at intervals would cautiously put down its lame leg. On the fifth day he kept the leg down and sang as cheerily as ever.

On the tenth day the bandages were removed, as he was discovered pecking at them. Starting a sight enlargement of the point of the fracture, the little songster is as good as cured.



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